

Production No. CABF20

The Simpsons

"HOMER THE MOE"

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20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, California 90035

RECORD

Date 10/23/2000

"HOMER THE MOE"

Cast List

HOMER DAN CASTELLANETA
MARGE JULIE KAVNER
BART NANCY CARTWRIGHT
LISA YEARDLEY SMITH
DR. KAUFMAN HARRY SHEARER
OFFICIAL DAN CASTELLANETA
SUPER-MUSCULAR SOLDIER . HANK AZARIA
LENNY HARRY SHEARER
CARL HANK AZARIA
MOE HANK AZARIA
BARNEY DAN CASTELLANETA
"STARBUCKS"
CUSTOMER #1 TRESS MACNEILLE
"STARBUCKS"
CUSTOMER #2 HANK AZARIA
PROF. HUNTINGTON DAN CASTELLANETA
JENKINS HARRY SHEARER
GROUNDSKEEPER WILLIE ... DAN CASTELLANETA
FORMICO HANK AZARIA
DOORMAN HANK AZARIA
MODEL #1 PAMELA HAYDEN

MODEL #2 TRESS MACNEILLE
SAD ROBOT HANK AZARIA
FEMALE BARGOER PAMELA HAYDEN
MALE BARGOER HARRY SHEARER
CUSTOMER #1 DAN CASTELLANETA
CUSTOMER #2 TRESS MACNEILLE
BARGOERS DAN/HANK/HARRY/TRESS/PAM
TURKEY DAN CASTELLANETA

HOMER THE MOE

by

Dana Gould

ACT ONE

FADE IN:

SCENE 1

EXT. SIMPSON HOUSE - MORNING - ESTABLISHING

INT. SIMPSON KITCHEN - DAY - CONTINUOUS

The FAMILY, except Bart, is having breakfast. Homer reads the newspaper.

HOMER

(LOUD CHUCKLE)

MARGE

What are you reading, Homie?

HOMER

The bridge column. (CHUCKLES) That North. You never know what he'll do next. (TURNS THE PAGE, SHAKES HEAD) Look at that dad in "Drabble." He's like an unfunny version of me.

LISA

Where's Bart? His Mountain Dew's getting flat.

They look around. Outside the window, Marge sees:

MARGE

That's odd. He's outside, digging.

HOMER

SCENE 1 (CONT'D)

Well, dig this: I'm eating his
breakfast.

Homer starts to eat Bart's breakfast.

EXT. SIMPSON BACKYARD - A LITTLE LATER

BART is **DIGGING** a hole in the backyard. Lisa walks up.

LISA

What are you doing?

BART

Diggin'.

LISA

Why?

BART

Make a hole.

Lisa looks a little more closely.

LISA

A hole for what?

BART

More diggin'.

LISA

(LEERY) O-kay then.

She walks off, baffled.

DISSOLVE TO:

EXT. SIMPSON BACK YARD - A LITTLE LATER

Bart continues digging. The hole's a little deeper. Homer and Marge look on, concerned.

MARGE

SCENE 1 (CONT'D)

He's diverging from the norm.

(WORRIED) The norm!

HOMER

I'll find out what he's up to, Marge.

Kids shouldn't have secrets.

Homer walks over to the hole.

HOMER (CONT'D)

(STAGILY) Beautiful day for digging,
isn't it, son?

BART

Yep.

HOMER

Digging for anything in particular?

BART

Nuh-uh.

HOMER

(POINTEDLY) How would you like it if I
dug my own hole?

BART

Go for it.

Homer grabs a shovel. He furiously **DIGS** twice, then tosses
the shovel down.

HOMER

I'm having chest pains!

He runs into the house, clutching his chest.

HOMER (O.S.) SCENE 1 (CONT'D)

Where's the defibrillator? Oh, I found
it. Clear!

SFX: DEFIBRILLATOR NOISE

HOMER (O.S.) (CONT'D)

(RELIEVED SIGH) This thing pays for
itself.

DISSOLVE TO:

EXT. SIMPSON BACK YARD - A LITTLE LATER

Bart is now deeper inside the hole. Marge appears over the
top of the hole with a PSYCHIATRIST wearing a corduroy
sport coat.

MARGE

Bart, this is Dr. Kaufman. He's a
special kind of "talking doctor."

DR. KAUFMAN

(DAVE SHUTTON VOICE) Call me Bob.
That's quite a hole you're digging.

BART

Thanks, Bob.

DR. KAUFMAN

You know, a hole's a great place to
hide when people are fighting. Are
there angry people in your house?

BART

My dad's always yelling that whitey's
keeping him down.

DR. KAUFMAN

SCENE 1 (CONT'D)

I see...

He starts to write something down on a pad.

DR. KAUFMAN (CONT'D)

(SUDDENLY FURIOUS) Stupid pen! Why
does everyone betray me?

He throws the pen over the fence, then turns calmly to
Bart.

DR. KAUFMAN (CONT'D)

You won't betray me, will you Bart?

BART

Iunno. Might.

DR. KAUFMAN

Okay, then. Same time next week.

DISSOLVE TO:

EXT. SIMPSON BACK YARD - NIGHT

While Bart works, Lisa sits on the edge of the hole. She
has a lit lantern next to her.

LISA

You keep digging like this, you're
going to go straight through to China.

BART

If it happens, it happens.

We PAN UP to the sky. A satellite with a pagoda roof takes
pictures of Bart in his hole.

SCENE 2

INT. CHINESE MINISTRY OF AGGRESSION - THAT EVENING

CHYRON: "CHINESE MINISTRY OF AGGRESSION"

Two CHINESE MILITARY OFFICIALS study the photo.

OFFICIAL

SCENE 2 (CONT'D)

Those inscrutable Americans. What are
they up to now?

A tall, SUPER-MUSCULAR CHINESE SOLDIER approaches. He is
eating out of an enormous Chinese food carton.

SUPER-MUSCULAR SOLDIER

I will stop them. I am strong. I am
the Great Humongous.

OFFICIAL

(EXASPERATED) We all know you're the
Great Humongous.

SUPER-MUSCULAR SOLDIER

Well, I'm just saying --

OFFICIAL

You're always just saying!

The Great Humongous stalks off in a **HUFF**.

EXT. SIMPSON BACK YARD - EARLY MORNING

Homer goes out to the hole.

HOMER

Bart, son, I just want to say I
understand about this hole. Maybe the
surface world isn't your bag anymore...

BART

(WALKS UP BEHIND HOMER) Hey, Dad.

HOMER

(SHRIEKS)

He falls into the hole.

HOMER (O.S.) SCENE 2 (CONT'D)

What are you doing up there?!

BART

I got bored so I quit. (NOTICING)

Hey, what's with all the rats?

INT. HOLE - CONTINUOUS

We see that Homer is covered with NAKED MOLE RATS.

HOMER

(DISGUSTED) Raaats!

Lisa walks up.

LISA

Not just rats. Those are naked mole rats.

HOMER

("AREN'T THEY NAUGHTY") Well, I declare! They are naked!

DISSOLVE TO:

INT. MOE'S - EVENING - CONTINUOUS

Homer stands at the bar, finishing the story.

HOMER

And as those tiny creatures, whose society is so like our own, swarmed over my body, I thought: "Finally, I'm home."

LENNY

That was a great story, Homer.

CARL

SCENE 2 (CONT'D

Yean, it had everything: rats, nudity,
digging...

MOE

Wait a minute, Homer. If it's true,
what about all the stuff you weren't
around for?

LENNY

Yeah. How'd you know the Chinese were
spying on you?

HOMER

I just naturally assumed.

MOE

That is the stupidest story I ever
heard, and I've read the entire Sweet
Valley High series. I'm sick of you
drunks and your shaggy dog stories.

ANGLE ON BARNEY

with a large SHAGGY DOG.

BARNEY

Sorry, Shaggy.

The dog walks out angrily.

BARNEY (CONT'D

(TO MOE) Now I gotta go home to that.
Thanks a lot.

BACK TO SCENE

SCENE 2 (CONT'D)

MOE

Every day it's the same old routine. I
serve you drinks, you yak on and on,
and I never get one stinkin' tip.

He indicates a jar labeled "TIPS" with a bell above it.
The jar is empty and the whole area is covered with
cobwebs.

CARL

Moe, you're a friend. Doesn't feel
right tippin' a friend.

LENNY

Good point, Carl.

Lenny slips Carl a buck.

MOE

Meanwhile, those coffee bars are
spreading like a clean upscale cancer.

EXT. MOE'S - EVENING

SCENE 3

We see a Starbucks-style coffee shop across the street.
Moe opens his door and yells out to them.

MOE

Hey, java junkies! Caffeine is a drug!
Those travel cups are like crack pipes!

"STARBUCKS" CUSTOMER #1

Hello! Someone needs to switch to
half-caf.

"STARBUCKS" CUSTOMER #2

That's going in my screenplay.

INT. MOE'S - CONTINUOUS

SCENE 3 (CONT'D)

Moe **KICKS** the door closed and returns to the bar.

MOE

How did I lose my muse? When I was in
bartending school, I thought I had the
world by the jigger.

He turns to a giant painting we've never seen before,
depicting an Ivy League institution.

HOMER

Hey, where'd that painting come from?

MOE

I put this up recently, and it's a good
thing I did, 'cause it really
illustrates my point. (TURNS BACK TO
PAINTING) The good ol'
Springfield G & T.

CARL

Gee, when you talk about that school,
your voice fills with, what do you call
it? Human feeling.

LENNY

Yeah, maybe you should, what's the
expression? Go back there.

MOE

What's the word I'm searching for?
Yeah!

HOMER

SCENE 3 (CONT'D)

(HOPEFUL) But... who's going to run
the bar while you're gone?

LENNY

Pick me. I'm outstanding.

CARL

Pick me. I'm an urban Lenny.

MOE

Look, I don't want to start a pissing
contest... (INTRIGUED) or do I?

SMASH CUT TO:

INT. MOE'S - A LITTLE LATER

Homer stands behind the bar, proudly zipping up his fly.

CARL

Don't look so proud, that was
wind-assisted.

Moe walks up to Homer. Moe is wearing an overcoat and
carrying a suitcase. Homer puts the apron on.

MOE

Are you sure you'll be able to run the
place?

HOMER

(HEAVY SARCASM) Oh, I think I can
handle it.

Homer **FLIPS** on a tap. Beer **GUSHES** forth.

HOMER (CONT'D)

(GIGGLES) Look at the beer!

Moe **SLAPS** the tap off.

MOE

SCENE 3 (CONT'D)

What are you doing? I gotta pay for
that!

HOMER

No Moe. You've got it all wrong.
People buy beer from you.

MOE

(EXASPERATED SIGH) Look, I gotta go.

EXT. MOE'S - MOMENTS LATER

Moe starts to get into his car outside the bar. A **MUFFLED
EXPLOSION** suddenly rocks the building.

INT. MOE'S - CONTINUOUS

Moe runs inside. Thick black smoke billows out from under
the bar. Homer is a frightened, sooty mess.

HOMER

There was a horrible explosion!

Moe grabs a fire extinguisher and **DOUSES** the flames.

MOE

Try to do better, Homer. Really try.

HOMER

Yes, sir.

EXT. MOE'S - MOMENTS LATER

Moe **STARTS** up his car.

MOE

He's a good kid.

Moe puts the car into "Drive". The car **ZOOMS** backwards,
CRASHING through the front window of the bar.

INT. BAR - CONTINUOUS

SCENE 3 (CONT'D)

Homer and the barflies look at Moe's car, which is half inside the bar, shocked.

MOE

Okay, that one was my fault.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

SCENE 4

EXT. SPRINGFIELD G & T - DAY

It looks just as it did on the picture on Moe's wall.
Moe's car pulls up and he gets out.

MOE

Ah, the old college gates.

He enters through huge gates that look and swing like
saloon doors. Moe passes through an Ivy League-style
campus. (STUDENTS shake cocktail shakers, spin napkins,
etc.)

MOE (CONT'D)

(NOSTALGIC) Ah, geez. The old college
clock.

We see a large Big Ben-style clock tower. Above the clock
is written "NO DRINKING BEFORE 5:00". The clock face has
only 5s.

MOE (CONT'D)

(SAGELY) As true today as it was then.

EXT. MOE'S - DAY - ESTABLISHING

INT. MOE'S - CONTINUOUS

Homer is behind the bar. He walks over to Moe's old black-
and-white TV (on which a fight is airing).

HOMER

Man, when's the last time Moe cleaned
this?

Homer wipes the screen with a cloth -- the picture now is
in color (and the rag is filthy). The phone **RINGS**. Homer
answers it. A SPLIT-SCREEN shows Bart calling from home.

BART

SCENE 4 (CONT'D)

I'd like to speak to a Mr. Tabooga.

First name, Ollie.

HOMER

(EXCITED) Ooo, Bart! (REALIZING My
first prank call. What do I do?

BART

Just ask if anyone knows Ollie Tabooga.

HOMER

I don't get it.

BART

(ANNOYED, DELIBERATE) Yell out "I'll
eat a booger."

HOMER

What's the gag?

BART

(SIGHS) Forget it.

Bart **HANGS UP.**

CARL

Another Duff, Homer!

Homer takes a bottle of Duff and twists it open in his
navel, then hands it to Carl. Lenny enters, carrying a
Krusty Burger bag.

LENNY

Hey Homer, do you mind if I bring in
some outside food?

HOMER

Well, Moe didn't used to like that...

SCENE 4 (CONT'D)
He looks at a picture of Moe on the wall. Moe looks angry and holds a shotgun.

HOMER (CONT'D)

(SLYLY) But on the other hand, Moe's
not here.

Homer turns the picture so it faces the wall. On the back is a happy picture of Homer giving a thumbs up.

LENNY

Homer, you're the greatest.

Lenny trips and the bag flies open, spilling French fries and milkshake everywhere, including through a fan, which **SPRAYS** food all over the bar.

CARL

Wow, Homer. With you behind the bar,
we can do whatever we want.

HOMER

I'll eat a booger!

LENNY/CARL

Ew!

HOMER

No, I mean, I just got the joke.

INT. SPRINGFIELD G & T - CLASSROOM - THE NEXT DAY

It looks like a cross between a law school classroom and a bar. There are no desks and all the STUDENTS sit on barstools. The PROFESSOR, a George Plimpton-type, is verbally quizzing one STUDENT, who stands before him.

PROF. HUNTINGTON

Tell me, Mr. Jenkins: how much
grenadine in a Cosmopolitan?

JENKINS

SCENE 4 (CONT'D)

Uh, half an ounce?

PROF. HUNTINGTON

Incorrect! Now, perhaps you can tell me why someone who's failing so miserably has a smirk on his face.

JENKINS

I had six beers.

PROF. HUNTINGTON

The assignment was eight.

JENKINS

Uh, my dog drank the other two.

PROF. HUNTINGTON

Sit down! Now, can anyone tell me how much grenadine is in a Cosmopolitan?

No one answers, until Moe steps forward dramatically.

MOE

None. A Cosmopolitan is made with cranberry juice.

PROF. HUNTINGTON

Ah.

The students **MURMUR** and the Professor smiles.

PROF. HUNTINGTON (CONT'D)

Class, meet Moe Syzslak. A student so advanced he graduated in three weeks instead of four.

The class **APPLAUDS** politely.

MOE

SCENE 4 (CONT'D)

You look well, professor.

PROF. HUNTINGTON

Thank you. Still a virgin?

MOE

No, I got that cleared up.

The class **APPLAUDS** politely.

INT. MOE'S - DAY

SCENE 5

Homer, Barney, Lenny, and Carl dance on the bar à la "Coyote Ugly" to "**THE DEVIL WENT DOWN TO GEORGIA.**" The song stops and "**COLOR MY WORLD**" comes on. They shrug and start slow-dancing on the bar. Homer with Barney, Lenny with Carl. Suddenly, the song starts **SKIPPING**.

BARNEY

Hey, what happened to the music?

Homer hops off the bar.

HOMER

Don't worry. You gotta hit it just right. Like Fonzie.

Homer gives the Fonzie thumbs-up.

HOMER (CONT'D)

Ayyy!

Homer **KNOCKS** his fist into the jukebox, **SHATTERING** the glass and slicing open his palm and wrist.

HOMER (CONT'D)

Whoa! Hemorrhage-amundo.

The jukebox lights up and starts **PLAYING MUSIC**.

LENNY

You did it, Homer. It's working!

CARL

SCENE 5 (CONT'D)

Are you gonna be okay?

HOMER

(STILL COOL) Ayyy.

He **SNAPS** his fingers. Two sexy FEMALE PARAMEDICS walk up on either side of him.

EXT. SPRINGFIELD G & T CAMPUS - CONTINUOUS

Moe and the Professor stroll through the campus. The trees are an autumnal red and orange.

MOE

I love it when the leaves turn color.

PROF. HUNTINGTON

But this is May. I'm afraid the trees are diseased.

MOE

Professor, I'm burned out on bartending. When I first saw the movie Ironweed, I thought "this is for me". But now, I'm not sure.

PROF. HUNTINGTON

I see. Now Moe, I haven't seen it, but I assume your bar is a real hole.

MOE

The kids think it's haunted. They won't even come by for Halloween apples.

PROF. HUNTINGTON SCENE 5 (CONT'D

Well, no wonder you're depressed,
working in that environment. If you
want my advice, beautify your hole and
you'll beautify your soul.

MOE

Nice hole, nice soul. Wow, that would
look great on a cap.

Their walk has taken them by a beautiful lake.

PROF. HUNTINGTON

Look at that pond. Why does the water
sparkle so? (THEN:) I'm dying, Moe.

MOE

Is... is there anything I can do?

PROF. HUNTINGTON

No, unless you know a cure for rabies.

(BEAT) Do you have a cure for rabies?

Because that would be so great.

The professor starts foaming at the mouth.

MOE

I'm sorry, professor.

PROF. HUNTINGTON

Goodbye Moe.

Moe walks quietly away. The professor bows his head, **SIGHS**
with resignation, and walks calmly into the lake.

INT. MOE'S - THAT EVENING

Homer is behind the bar.

SCENE 5 (CONT'D)
GROUNDSKEEPER WILLIE

(A LITTLE DRUNK) No, no... a rake has
tines, a broom has bristles.

BARNEY/LENNY

(TRIUMPHANT CHEER)

BARNEY

(TO CARL) Told ya. Pay up.

Carl hands over some money.

LENNY

I like this good-natured fraternizing.

CARL

Yeah, whoever thought having a couple
of drinks could be so relaxing?

HOMER

Hey, let's face it. Moe maintained a
climate of fear. But as long as I'm
here, we're gonna live it up.

The door opens. Moe walks in.

MOE

I'm back!

HOMER/CARL/LENNY/BARNEY

(UNENTHUSIASTIC) Hey, Moe. / Welcome
back. / Good to see ya. / (ETC.)

MOE

All right, I know I ain't been Mary
pukin' Sunshine. But that's only
'cause this joint is such a dump.

LENNY

SCENE 5 (CONT'D)

Aw, it ain't so bad.

One end of a pipe falls from the ceiling, **SPRAYING** Lenny with steam.

LENNY (CONT'D)

(PAINED SCREAM) It hurts! And I was wrong!

MOE

Things are gonna change around here.
I'm turnin' this dive into the kind of bar we can all be proud of.

LENNY

(STILL BEING SPRAYED) Can I move this pipe?

MOE

Oh, sure. Move, move.

INT. SIMPSON DINING ROOM - A FEW DAYS LATER - EVENING

The family is eating dinner. Homer plays with his food.

MARGE

What's wrong, Homie?

HOMER

I miss bartending.

Homer sees that Lisa's milk is low. He picks up a milk bottle.

HOMER (CONT'D)

Freshen your drink, pal?

LISA

Just leave the bottle.

SCENE 5 (CONT'D)

Homer turns to Maggie, who's asleep in her high chair.

HOMER

Look, buddy, I don't care where you go,
but you can't sleep here.

INT. MOE'S - THE NEXT EVENING

SCENE 6

Homer, Lenny and Carl sit at the bar. A DECORATOR with an indeterminate foreign accent walks up with Moe.

MOE

(TO GUYS) Here's the man who's gonna
help bring Moe's into the twentieth
century.

FORMICO

I am Formico. The Dean of Design.

HOMER

(POUNDS FIST) Lousy dean.

Formico looks around the bar, critically.

FORMICO

(DISPLEASED SIGH) This must go.

He takes the Duff sign and tosses it into the trash.

FORMICO (CONT'D)

Now, to replace it, we need something
unexpected. Hel-lo! Where have you
been all my life.

He takes the Duff sign out of the trash and puts it back where it was.

FORMICO (CONT'D)

By the way, I bill by the hour.

He gives an impish shrug.

MOE

SCENE 6 (CONT'D)

Whatever it takes. I'm putting myself
in your hands, Formico.

FORMICO

My name must never be spoken.

(GRANDLY) In thirty days, you shall
have a brand new bar.

EXT. SPRINGFIELD - NIGHT - ESTABLISHING

Searchlights pan the sky, as in a Hollywood movie premiere.

SUPER: EIGHTEEN MONTHS LATER

EXT. THE NEW MOE'S - CONTINUOUS

Moe's is now called "m". A sleek glass facade with a small
"m" stenciled on the door.

BARNEY

(IMPRESSED) Is that Moe's?

LENNY

I'd rub my eyes, but my doctor says not
to.

CARL

Looks like a long wait to get in.

He points to a line of attractive, fashionably-dressed
CLUBGOERS. A BOUNCER with a clipboard stands at the head
of the line (he wears a gray suit, black turtleneck, and
cellular headset).

HOMER

Not for friends of Moe's.

Homer strides confidently into the velvet rope, **DRAGGING**
the stanchions with him.

DOORMAN

SCENE 6 (CONT'D)

Sir? Sir?

Homer stops and turns.

DOORMAN (CONT'D)

(HOLDING CLIPBOARD) Are you on the
list?

HOMER

I'll ask the questions. (BEAT) Am I
on the list?

LENNY

(POINTS AT LIST) There we are. "Lenny
plus three."

The doorman lets them in.

DOORMAN

Enjoy your experience.

As they pass, Homer deliberately bumps the doorman's
shoulder, like a school bully.

HOMER

Sorry. (GIGGLES)

The doorman rubs his shoulder sadly.

INT. "M" - CONTINUOUS

The interior is all frosted glass and stainless steel.
Some walls are covered with big silver half-spheres (like
the façade of "Red Balls" on Melrose). Giant TV's flash
images of eyeballs, volcanoes and TIME LAPSE film of
flowers blooming. RABBITS hang suspended from the ceiling
in tiny harnesses. They frantically try to run in mid-air.
(Trendy SPRINGFIELDITES including the coffee shop patrons
we saw earlier, Homer's artistic friends from "Mom and Pop
Art" and LORNE MICHAELS lounge about.) Homer, Lenny, Carl,
and Barney look around the bar in amazement.

LENNY

SCENE 6 (CONT'D)

This place looks likes it's from the
not-too-distant future.

Moe, dressed like the doorman, approaches Homer.

MOE

(EXCITED) Hey, hey, welcome to "m"!
So what do you think of the new joint?

HOMER

Uh... the rabbits are cute.

LENNY

(POINTING) That one ain't movin'.

Moe **SNAPS** his fingers. An EMPLOYEE rushes up.

MOE

Change number seven.

The employee rushes off.

CARL

I don't get this eyeball stuff. What
are they supposed to represent,
eyeballs?

MOE

I dunno, it's Po-Mo. (OFF THEIR BLANK
LOOKS) Post-modern. (STILL BLANK)
All right. Weird for the sake of
weird.

HOMER/CARL/LENNY/BARNEY

(GETTING IT SOUNDS)

CARL

SCENE 6 (CONT'D)

Where are the bar stools?

MOE

Up there.

He points upward. We see bar stools nailed upside down to the ceiling. Mannequins are sitting in them.

MOE (CONT'D)

(SHRUGS) It's a thing.

HOMER

Whatever. Just give me a Duff.

MOE

We don't have Duff anymore. We have a Malaysian beer that's kinda like Duff. It's made outta soy sauce.

HOMER

Okay, gimme two.

Moe sees Formico walking by and grabs him.

MOE

Hey, Formico! Say hello to my beloved regulars.

Formico looks them over, condescendingly.

FORMICO

Oh, hello.

He unscrews a light bulb over their heads, leaving them in shadow.

FORMICO (CONT'D)

Moe, would you like to meet some attractive young models?

MOE

SCENE 6 (CONT'D)

(THINKS) Okay.

Formico whisks Moe away. Formico looks back and signals two EMPLOYEES by **CLAPPING** his hands quickly, then pointing at Homer and the guys. The employees rush up and quickly cordon off the guys with velvet ropes. They stand in the dark for a beat.

HOMER

Okay, look cool.

DISSOLVE TO:

INT. "M" - LATER

SCENE 7

Moe is in a booth, surrounded by FASHION MODELS.

MOE

Wait a minute. You're all from Russia?

MODEL #1

Da.

MOE

And you really think I'm attractive?

MODEL #1

(SADLY) Da.

ANGLE ON

Homer and the guys at the bar, inhaling from oxygen hoses that are clipped to their nostrils.

BARNEY

What's so great about this oxygen bar?

CARL

I think I'm gettin' the bends.

(SLIDING TO THE FLOOR) Lenny, stand on my chest.

LENNY (O.S.)

SCENE 7 (CONT'D)

I can't!

We see Lenny is trapped in a human-sized hamster wheel.

LENNY

This is creative design run amok!

HOMER

That's it!

He tears the oxygen hose from his nose.

HOMER (CONT'D)

I'm gonna tell Moe exactly what I think
of his... (HYPERVENTILLATING SOUNDS)

He dives back to the bar and shoves the oxygen hose back in
his nose.

HOMER (CONT'D)

(RELIEVED BREATHING)

ANGLE ON MOE

MODEL #2

After Chernobyl, my penis, is falling
off.

MOE

And "penis" is Russian for...

Homer and the guys approach.

HOMER

(FIRM) Moe... (TO MODELS, QUICKLY)

Hello, hello, hello. Moe, we want our
bar back.

LENNY

Yeah, this place is crazy.

CARL

SCENE 7 (CONT'D)

All these beautiful people make us feel
like losers.

MOE

You'd be having a great time if you'd
stayed in your dark spot.

HOMER

Oh, so you're ashamed of us. Well,
you've turned into a big phony.

MOE

Nobody calls Moe Sizzle a phony.

MODEL #1

All this yelling is taking away my
horny.

MOE

Oh, that's it. (CALLING BOUNCERS)
Dagmar, Julian, (IN HOMER'S FACE) throw
this bum out.

HOMER

(IN MOE'S FACE) I'll throw myself out,
thank you.

Homer grabs the back of his collar and **HURLS** himself out
the door.

EXT. "M" - CONTINUOUS

Homer **CRASHES** into some garbage cans and lies still. The
doorman looks over at him.

DOORMAN

(TO LINE) Okay, room for one.

He lets the next TRENDY PERSON in.

SCENE 7 (CONT'D)

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

SCENE 8

INT. SIMPSONS' GARAGE - DAY

Homer is cleaning out the garage. Marge, Bart and Lisa walk up.

BART

Whatcha doin', Dad?

HOMER

Turning our garage into a tavern.

Homer starts **NAILING** a urinal to the wall. It **CRACKS**.

HOMER (CONT'D)

American Standard my ass.

LISA

This is pretty far to go just to spite Moe.

HOMER

I was hoping we could spite him as a family. We don't do enough things together.

MARGE

Running a bar is a full-time job and you don't even do your full-time job.

HOMER

But when I'm passionate about something, I see it through to the end.

Homer moves aside some boxes, revealing a pathetic, homemade ROBOT. Its arms are a sword and a tennis racket and it has no legs. ("PROTECTO" is stenciled on its chest. The sad robot sees Homer and comes to life.)

SAD ROBOT

SCENE 8 (CONT'D)

Father, give me legs.

Homer picks up the robot and **TOSSES** it out of the garage. It **CLATTERS** onto the driveway. It turns and gives Homer one last, imploring look. Homer crosses his arms and shakes his head. The robot sadly pulls itself down the street by its arms.

EXT. "M" - THAT EVENING - ESTABLISHING

INT. "M" - CONTINUOUS

"M" is crowded with trendy BARGOERS. Moe is behind the bar. He approaches a MAN and WOMAN engrossed in conversation.

FEMALE BARGOER

That is so interesting.

MOE

(FRIENDLY) So what you talkin' 'bout?

Somethin' interesting?

MALE BARGOER

I was just comparing Kurasawa's films
to Herzog's.

MOE

(BAFFLED) Uh-huh. Carry on.

He moves on to TWO OTHER CUSTOMERS, who are having a conversation.

CUSTOMER #1

(FLUENT FRENCH)

CUSTOMER #2

(FLUENT JAPANESE)

MOE

("FORGET IT" SOUND)

SCENE 8 (CONT'D)

He approaches a MAN at the end of the bar.

MOE (CONT'D)

Hiya, pal. So, how about them current
events, huh?

The man turns toward Moe and gestures that he's on a cell
phone.

MOE (CONT'D)

You got one of them cell phone, eh?

The man looks annoyed and turns away.

MOE (CONT'D)

(BACKING OUT OF CONVERSATION) Yep, no
cord at all... (CHECKS WATCH) Hey,
the game's on!

Moe picks up the remote and changes the TV channel from the
eyeball to a **FOOTBALL GAME**.

BARGOERS

(ANGRY MUTTERING) / Hey, we were
watching that!

MALE BARGOER

Unless you're being ironic, turn that
off now!

Moe **CLICKS** the TV back to the eyeball. The customers
resume their conversations.

MOE

(SIGH)

The **CHILLY ELECTRONIC MUSIC** seems to swell as Moe looks
around the bar.

MOE'S POV

SCENE 8 (CONT'D)

We PAN the room and see nothing but beautiful happy PEOPLE **TALKING, LAUGHING** and having a good time, oblivious to Moe's existence. We stop on the tip jar, which is still empty and webby.

INT. HOMER'S GARAGE - A LITTLE LATER

SCENE 9

Homer, Lenny, Carl and Barney sit at the bar, swaying as they sing Joan Jett's "I Love Rock 'N Roll".

HOMER/LENNY/CARL/BARNEY

I LOVE ROCK 'N ROLL / PUT ANOTHER DIME
IN THE JUKE BOX, BABY / I LOVE ROCK 'N
ROLL...

HOMER

SO COME AND GET YOUR SHOES AND DANCE
ALL NIGHT!

LENNY

That calls for another beer.

HOMER

Barkeep!

WIDEN to reveal Marge behind the makeshift bar.

MARGE

I thought this was gonna be your bar.

HOMER

It's the family bar. Right, kids?

ANGLE ON

Bart and Lisa in their pajamas, working at the other end of the bar. Bart is washing glasses.

LISA

Can we go to bed now?

HOMER

SCENE 9 (CONT'D)

As soon as you finish cutting up those
lemons.

LISA

But you're not even using them.

HOMER

(TO PATRONS) She's so sweepy, she
doesn't know what she's saying.

CARL/BARNEY

Awww...

SFX: PINBALL SOUNDS

We see Lenny playing the Devil's Advocate pinball game
(from "Insane Clown Poppy").

LENNY

Okay, Devil, gimme those deadly sins...

We hear **DINGING** as he racks up sins.

LENNY (CONT'D)

"Anger" '... "Gluttony" '... "Lust" '...

(THEN, RAPIDLY) Lust-lust! Lust-lust-
lust!

There is a **KNOCK** at the door. Homer lifts the garage door
a foot off the ground. From his POV we see Moe's face,
looking under the door.

HOMER

(FROSTY) Oh, it's you.

MOE

SCENE 9 (CONT'D)

(PERFUNCTORY) Listen, I just came by
to tell you the bar's back to normal
and if you and the guys want to drink
there, you can.

HOMER

That's good to know. We'll keep that
in mind.

Homer starts to close the door. Moe grabs it.

MOE

(SUSPICIOUS) Hey, I smell beer.
What's goin' on in there?

He quickly rolls under the door with startling agility and
lands in a standing position. Homer **SLAMS** the door shut.

HOMER

That was close. (SEES MOE, ANNOYED
GRUNT)

MOE

Well, well, well. Isn't this cozy? I
guess you don't need me after all.

HOMER

Maybe we don't.

MOE

'Course you realize it's illegal to run
a bar in a private residence.

HOMER

SCENE 9 (CONT'D)

(COCKILY) Bar? I see no bar. This is a hunting club, which is permitted by state law (QUOTING FROM LAW BOOK) "to serve beverages of a refreshing nature."

MOE

Hunting club?! Gimme that. (GRABS BOOK, SCANS) Oh, here we go. It also says, "a licensed hunting club must actively engage in the sport of hunting."

HOMER

Gimme that! (GRABS BOOK BACK, SCANNING SOUNDS)

**MATCH DISSOLVE
TO:**

Homer still scanning the book. PULL OUT to reveal Homer is in the woods, wearing hunting gear. Lisa is with them.

HOMER

Nope, it's airtight. (CLOSES BOOK)

LISA

It's not fair, Dad. Why should an animal die just because you and Moe are fighting?

HOMER

It's the law. My hands are tied.

Homer sets out a plate with cranberry sauce, stuffing, and mashed potatoes on it.

HOMER (CONT'D) SCENE 9 (CONT'D

(CHECKING FOOD) Okay, cranberry sauce,
stuffing, potatoes. (CALLING, SLYLY
Come on, turkey. Join your friends.

Homer stands over the plate, pointing a rifle at it.

LISA

Do you really think the turkey is just
going to climb onto the plate?

HOMER

I would.

Lisa walks off with an **EXASPERATED SIGH**. As she walks
through the woods, we hear...

MOE (O.S.)

Psst. Lisa.

Lisa turns and sees Moe, wearing camouflage makeup and
apron.

LISA

Moe?

MOE

Listen, I don't like you and you don't
like me. But we both want to stop
Homer from shooting a turkey.

LISA

You don't like me? I like you.

MOE

Okay, I like you. Have a towelette.

Moe hands her a towelette, then looks over and sees Homer,
etc., wearing their hunting licenses, heading out to the
forest.

MOE (CONT'D) SCENE 9 (CONT'D)

From now on, no talking. If you want
to signal me, use this bird call:

(WHISTLES BIRD CALL)

An EAGLE flies in and **ATTACKS** Moe's face.

MOE (CONT'D)

Not the face!

It zooms down and starts **PECKING** his crotch.

MOE (CONT'D)

Okay, the face!

The bird switches back to **ATTACKING** Moe's face.

MOE (CONT'D)

(RELIEVED SIGH)

EXT. FOREST - ANOTHER AREA - LATER

SCENE 10

Homer scans the woods, looking through the scope of his
gun.

HOMER

Turkeys, the only animal smarter than
man.

WIDEN to see several TURKEYS walking through his legs.

HOMER'S POV

Through the scope, we see a TURKEY in the distance.

HOMER

What the hell is that?

TURKEY

(GOBBLES)

HOMER

SCENE 10 (CONT'D)

(SHORT GASP) A turkey!

He takes aim. PAN OVER to Moe and Lisa.

LISA

Dad's going to slaughter that poor
turkey!

MOE

Not if I scare it away with this cougar
call.

Moe puts a cougar-shaped call to his mouth and **BLOWS**. It
emits a surprisingly authentic cougar **SNARL**. The
frightened turkey scurries away.

LISA

You did it, Moe.

ANGLE ON HOMER

He quickly points the gun in the direction of the cougar
call. We see what is an obvious silhouette of Moe.

HOMER

Die, cougar.

Homer **FIRES**. The silhouette drops out of frame.

MOE (O.S.)

(CRY OF PAIN) My leg!

HOMER

(PROUDLY) Got that cat right in the
leg.

DISSOLVE TO:

EXT. MOE'S - DAY - ESTABLISHING

SCENE 10 (CONT'D)

INT. MOE'S - CONTINUOUS

The barflies and the Simpsons are seated at the bar, which is laid out with a Thanksgiving feast. (The bar is now back to normal.) Moe is standing behind the bar on a crutch.

MOE

I'm thankful for this wonderful feast
you all brung me. And most of all, I'm
thankful that Homer's shot only grazed
my jewels.

HOMER

Yeah, sorry about that.

MARGE

I'm thankful Homer and Moe are friends
again.

HOMER

And I'm thankful I get to spend
Thanksgiving with my family in my
favorite bar.

Moe hands him a beer.

MOE

Here you go, pal.

HOMER

And here you go.

He tucks a bill in the tip jar. Moe smiles and **RINGS** the
tip bell.

EXT. SPRINGFIELD - VARIOUS SHOTS - CONTINUOUS

The tip bell **ECHOES** like church bells all over town.

INT. MOE'S - CONTINUOUS

SCENE 10 (CONT'D)

MOE

Now I remember why I don't ring this
damn bell.

Moe tries to stop the bell from ringing as we:

FADE OUT:

THE END